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two boys at the back are Hungarian types. The boy and girl at the extreme right in front are Dutch types. The girl next to the left is a Jewish girl. The child seated is an Italian. The woman in front is a Norwegian type. The black-haired child next is a Southern Italian type. The children are restrained and guided by teachers. The next two children are American types. The central figure represents the devoted unselfish teacher—the very spirit of the public school system of our country. The figure to the left is Enlightenment, with her symbol, the torch; that to the right is Peace, with the olive branch. In the background is seen the head of Franklin. This head is taken from the relief portrait by Thomas Sully, owned by the Franklin Institute in Philadelphia.

The second inscription reads: "Opportunities in Industry and Education open to all the way to useful citizenship. America expects her children to help uphold her high ideal." On the left of the center are two children seated at the feet of Knowledge—the studious one and the dreamer. Then comes the stalwart workman with his sledge—a type of the intelligent and trained worker that America welcomes to citizenship. The two children in the foreground playing with blocks, etc.,

suggest the department of the kindergarten. Beyond are the schoolchildren with their books on the way to school with the teachers. One little Italian child has brought a bunch of flowers for her teacher. Still further along are the workmen on their way to work, the young graduate in law and the professor starting upon his career. In the distance can be seen the school and factory, while beyond can be dimly seen the dome of some civic building and the spires of a church, and in the extreme left a bit of open country, suggesting the often neglected opportunities offered by the farm.

The picture does not attempt to show a before-and-after idea. The problem was to make a balanced composition in color and in line and in mass. There is a place to come in and a place to go out. The color was purposely made rather bright and fresh, and in the main figures is used symbolically. White is for Purity and gold for Wisdom and Goodness. Red is for Love and Valor, and blue for Justice, Truth and Constancy. Orange stands for Knowledge—Enlightenment, violet is for Loyalty and Patience, and green for Fruitfulness, Hope and Immortality. The color on the professor's robe, blue, signifies Philosophy, and that on the graduate, red, signifies the Law.

WILLIAM WALTON

A MEMORIAL EXHIBITION AT THE CENTURY CLUB

BY BERTHA BECKWITH

AT the Century Club, West 43d Street, New York, an association of artists, literateurs and professional men, an exhibition was recently held of the work of a most original genius, William Walton. It was in the nature of a "memorial exhibition," as the artist died last November under tragic circumstances.

A life-sized portrait of him by his old-time friend and atelier companion, Carroll Beckwith, hung in the center of the gallery; beneath it was placed his palette tied to a "funeral palm" with a ribbon of purple satin. On the four walls were displayed a good portion of Mr. Walton's work since

1880. The effect as a whole was most harmonious and agreeable in color, and on looking carefully at the individual pictures one was amazed at the variety of his imagination and the unique aim of his works. They were fanciful and poetic to the last degree. He was a scholar and a great reader. Often his pictures failed to be understood by those who were unacquainted with the sources of his researches and his knowledge of ancient legends.

From time to time single examples of his work have been seen in different exhibitions, with mediaeval or Oriental characteristics.

But seeing them grouped together, the sensitive quality of his talent combined with the originality of subjects were shown in a striking manner. For instance, among the works shown were "Mère King," picturing a lovely blue sea, with a commanding Gibraltar-like rock overshadowing it. On a horse in the foreground the king in sea-blue robes, with crown on forehead, was seen carrying a fainting lady away to his kingdom below the ocean; "Great Enchantment," in which there was an interesting combination of Chinese gods, who seemed to be alive, surrounding and grinning at a maiden; "Thessalian Plain," a landscape with a female centaur cantering over a grassy slope—noble masses of trees in the background, and the greens having the rich freshness of early summer; "Castle of the Ogre," a courtyard with a tessellated pavement, a row of columns on

one side, into which ride three knights in armor led by a little child, the architecture and armor done with careful discrimination and the beginning of the tale depicted, stirring up the imagination of the onlooker; an exquisite little "Annunciation" with gothic architecture and a primitively decorative panel in the background—truly a treasure; "No Man's Land," a landscape warm and soft in color, and "East-Hampton House," an exterior with a lady sewing in the front garden, summerlike and interesting; while those entitled "Sleeping Beauty" and "The Martyr" were to many the gems of the collection.

Altogether the exhibition made a deep impression on those who saw it. As many of the examples are passing into private ownership, never again, in all probability, will be gathered together such a large number of the works of William Walton.



SECTION OF PAUL W. BARTLETT'S PEDIMENT FOR THE U. S. CAPITOL AT WASHINGTON